

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Nadia Hlibka

PRESENT POSITION Artist

DATE AND PLACE OF BIRTH: Jan. 13, 1954 in Cleveland, Ohio

CATEGORY/PRIMARY MEDIA: Drawing, Painting

ART TRAINING (Schools, Scholarships, etc.): See enclosed resume. Also wanted to let you know that I attended Saturday Children's classes at the Museum and at the Cleveland Institute of Art for many years!

Scholarships at the Md. Institute: Maryland Institute Scholarship, Councilmanic Scholarship (Mary Pat Clarke), Delaware Water Gap Landscape Painting Scholarship (summer program).

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

Nadia Hlibka

3353 E. Kleindale Rd.
Tucson, Arizona 85716

(602) 326-8373
March 1988

Professional preparation: Master of Fine Arts, University of Arizona, May 1988. Concentration: Painting.

Bachelor of Fine Arts, Maryland Institute, College of Art, Magna cum laude, 1985. Concentration: Drawing.

Professional experience: Freelance Calligrapher and Graphics Design Artist - 1983 - ongoing, Tucson, Arizona and Baltimore, Maryland.

Color and Design Instructor - January 1986-May 1987, University of Arizona, Tucson, Arizona.

Calligraphy Instructor - September 1984-January 1985. Baltimore County School System, Baltimore, Maryland.

Exhibitions and awards: ** M.F.A. Thesis Show. April, 1988 University of Arizona Art Museum Tucson, Arizona.

M.F.A. Review Show. April, 1987 - Gross Gallery, Tucson, Arizona.

Visionary Works by Eight Artists. March, 1987 - 830 Gallery, Tucson, Arizona.

Spaces and Shelters. September, 1986 - 830 Gallery, Tucson, Arizona.

Northeastern Arizona Fine Arts Association Annual Show. 1st Place Graphics. July, 1986. Pinetop, Arizona.

First Annual Juried Exhibition. April, 1986. Dinnerware Artists' Cooperative Gallery, Tucson, Arizona.

Social and Political Commentary. 1st Place Sculpture. April, 1986. Verde Valley Artists' Association, Jerome, Arizona.

Fiber Reactions. February, 1986. Gross Gallery, Tucson, Arizona.

Senior Show. May, 1985. Maryland Institute, College of Art, Baltimore, Maryland.

Nuclear Disarmament - Calligraphers for World Peace. January, 1985. Rotunda Gallery, Capitol Building, Washington, D.C.

Best of College Photography Annual 1983. Honorable mention in color photography.

Publications: Chromophobia. A periodical published by the University of Arizona, 1987.

Porsche Patter, Chesapeake Chapter of the Porsche Club of America, cover photo, September, 1984.

Ethel Ennis, The Reluctant Jazz Star by Sallie Kravetz. Cover and inside calligraphy. Published by Gateway Press, Baltimore, Maryland, 1984.

Professional associations: Southern Arizona Scribes, Tucson, Arizona.
Washington, D.C. Calligrapher's Guild.

Travel and research: Madrid and Barcelona, Spain, 1985. Historic and prehistoric ruins research.
Mexico City, Mexico, 1985. Pre-Columbian ruins research.
Peru and Bolivia, 1984. Pre-Columbian ruins research.

Language competencies: Fluent Ukrainian, conversational Spanish.

References: Credentials available:
Educational Career & Placement Services
College of Education, Box 307
University of Arizona
Tucson, Arizona 85721
Personal references available upon request.

****** 22nd Southwestern Art Exhibition. May, 1988. Yuma Art Center, Yuma, Arizona.

Nadia Hlibka
May, 1988

STATEMENT

The drawing and the act of drawing are metaphors for the creative process. I am using the "creative process" in the broader metaphysical sense as the content of the work: "spirit becomes flesh in form." This is the ultimate act of creation. Man mimics God and vice versa. (As above, so below.) The artist's hand, guided by intuition, insight and experience explores the tandem act. I use the human figure because it is universal and also God's chosen form (the Christ). The ultimate sacrifice is spirit leaving its heavenly domain to experience and impact the physical levels. This is an essentially violent act.

The struggle is then mimicked in all life processes. To facilitate life's stages and transitions, rituals have been created to balance the energies and ease discomfort. Creation always occurs in the multi-level unseen dimensions first, preparing the energies to coalesce on the physical plane. ("In the beginning was the Word." "Thought" may be substituted for "Word.") Drawing is therefore a ritual act whereby the unseen (vision) becomes incarnate. I am implying that creation is a dual process, although that is an illusion. The pairs Carnal/Spiritual, Sensuality/Agression, Pain/Joy, and Sex/Death are descriptive of the holistic nature of creation.